Interesting Chat and Stage Gossip for Playgoers

Miss Kennedy's Stage Life Has Four Corners to It And Her Home Life One



Don't those two girls look alke! They must be sister!"

"Yes." answered his companion.

"They do look alke in their make-up.
But probably they wouldn't look at all alke off the stage."

"But we do, don't we?" said Miss Kanady lsughing when we told her.

"Bo you know that I heard several people say they didn't know at first that it was I playing two parts and one man refused to believe it. 'Why,' he said 'I'm not crazy and Madge Kennedy isn't Houdini! How can she he in two places at the same time. You know those things delight me because it was I who selected 'Cornered' and I read dozens of plays before I decided on it. It was the only thing I would consider doing and I lised it for two reasons. In the first place while 'Cornered' may not be art it is entertaining, isn't it! and in the second place I wanted a chance to get away from farce. I decided that long age, for the days of 'Fair and Warmer' past and, oh, the present-day farces—Jamais de la vie! You see in 'Cornered' I have two chances to get away from farce—one as Margaret and one as Mary, and weren't the crities kind to me? I stayed up to see the papers. You know I depend so much on what the crities may that I usually amend my performance after I read their views. The first time I ever played in New York Alan Dale said that I could never be great until I losk my mass! Chir no voice and I lassure you I lost it the next day.

"There's Patricia Colinge over there

Don't here is a concerting the con

Phil Baker Hopes to Quit His Accordion for Light Comedy Work

for his monologic quips on current events and witty sayings. Whenever a thought was slow in coming he would twirl the rope and hold his audience anyway. Phil Baker makes an accordion serve the same end. Nightly be steps out on the stage of the "Ziegfeld





Why Shouldn't Ghosts Appear in Brocades Of Gold? Asks Mitzi

in HELENE RITCHIE

A modern ghost displaces her filmy white robes and white face for gold brocades and pink cheeks in "Lady Billy," Henry W. Savage's new piece for Mitzi at the Liberty Theater. The ghost appears each night at twilight on the stairs dressed as in the early seventeenth century. The ghost is that of a girl who loved and who died of a broken heart. She wears the same royal gown that graced her dainty form when she posed for a great artist to paint the portrait which still hangs on the eastle wall.

Neither history nor can be offended at the gown which adizi wears

Frank Lloyd's Innovation Proves Complete Success

Frank Lloyd believes that it will not be long before screen actors will be playing their parts before spectators instead of only for the eye of the camera. He believed that the artists needed the stimulus of applause, so be tried it out when he directed Pauline Frederick in "Madame X."

Friederick in "Madame X."

"By arranging for her to play before an absorbed and partially weeping audience in the courtroom scenes of Madame X.' Fauline Frederick did the greatest screen characterization of her career. Theatrical tradition informs us," explains Mr. Lloyd, "that the greatest inspiration for emotional acting to a player is the audience, hence my idea for this experiment, which proved highly successful."

This comes as a revelation, for in the history of pictures never has an audience watched a star playing before the camera. It is strictly taboo! But Mr. Lloyd states that he "purposely retained several hundred high-class extrast to try out the theory that a stage star would do far better on the screen if actually playing up to a real audience, and the result was more than gratiflying."





in THE WOMAN of BRONZE'

"THE GREAT DIVIDE"

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Hal Forde, who is playing in Zimbal-ist's musical comedy "Honeydew," at the Casino Theater, had unusual oppor-tunities to study human nature before he decided to turn toward the stage for

dew. As I continued to read it I found that it was almost the life of my racing partner in Calcutta, who, being freed from an unhappy first marriage, found a his second attempt the happiness and contentment that the first had denied him. Having known him quite intimately I was able to build up my part along the unhappy and happy experiences of that old friend."

At the Hippodrome

tunities to study human nature before he decided to turn toward the stage for a career. After leaving college he was an interior decorator in London, a miner in Australia, amateur middle-weight champion in Cape Town, South Africa, a soldier in Scotland, a trainer and owner of race horses in India and a cowpuncher in Montania.

"If those experiences counted for nothing more they have at least provided me with excellent capital for my present business," he says. "Each occupation brought to me a new experience and, as I drifted in and out of my varied pursuits, the chance was given me to study human nature at almost intimate range.

"I have been asked by many people how I make the transition from the eccentric, practical old man in the first act of 'Honeydew' to the juvenile lightness with which that same character is played in the second act. The change can be summed up in a very few words, experience and the study of human nature. A singular coincidence struck me the first time that Mr. Weber handed me the part of Henry Honey-

Frank Craven Talks Over The Value of Sub-Title With a Subway Guard

Frank Craven admits he deliberately used a sub-title to explain the meaning of his play, "The First Year," and is ready to justify it.

"Why," he said recently, "if I hadn't tagged on the phrase 'a comic tragedy of married life' the Anti-Saloon League would have got out propaganda against it. The stencil dauber would have kicked and tried to cut out the THE on the scenery and prop boxes; and John Golden and Winchell Smith might have made me change the name to 'Love's Labor Lost.' And think of how the lifers up at Sing Sing would have hooked it!

"When I was all up in the air about is sub-title as Sumerian for power by using a copy of Jack Dempsey's right arm. Then when the original Sumerian artists became newspager cartoonists they had to use sub-titles to show what they meant. That's the origin of the sub-title. And later in 5000 R C. old

Love's Labor Lost.' And think of how the lifers up at Sing Sing would have knocked it!

"When I was all up in the air about it, I talked it over with a subway guard who is one of the greatest underground students of the drama, and he told me I was right in doing it.

"Why, Mr. Craven,' he said, 'the dramatic editor of The Subway Sun told me he would use a sub-title on that sheet hanging over there if he had the room; and it ought to have one, too. I'm for the sub-title.'

"And then he went on clear past Borough Hall and into Atlantic Avenue, giving me a history of the growth, development, population and principal products of the sub-title. He was the fastest talker I ever listened to. He didn't yell, but I heard every word he said, and all the time he opened and shut the gate valve, parenthetically called the stations, and never hit a passenger. This is in substance the way he thought it out:

"You New Yorkers think Brooklyn is a sub-title, don't you? Well, you're wrong. Who won the baseball championship title—hey? Are you listening—the Giants. And when the twelve-club league gets going that team will be a footnote.

"But the subway title is all right, all right, and ought to be elected by a Harding plurality. Take that play "The First Year" at the Little Theater. Now, I never get to see a show, not even a peep at a moving picture; but





Windsor in "To Please One Woman"



after the pathetic parting of a country first and a fat artist, when the githow a clever little actress, decides be drop in on her former swerthart of the very day when he plans to enter wedlock. Her denand for "at least a minute or there'll be troub!" sets the bridgroom worrying and makes him a casy vetim to a reperter's plans to be troduce still another girl. She volunteers for the rôle of variations of the role of variation of the role of variation of the role of variation of the role of variation of the role of variation of the role of the role of variation of the role of the role of variation of the role of the ro

Parker's Special Production Albert Parker, who has been directing Norma Talmadge in her last two productions, has signed a new contract with Joseph M. Schenck whereby he will make a series of special productions, all to be taken from well knowl books or plays. Mr. Parker is at present directing Miss Talmadge in "Satant Parkedse," founded in the cast On Principle he Andrea Souter. He also will cht dieck!" founded in the bisk On Prin-ciple, by Andrew Soutar. He also will direct Norma in "Smilin' Through," by Allen Langdon Martin, the play in which Jane Cow! was starred on Brood-

New Louise Lovely Picture

"While the Devil Laughs" is to be Louise Lovely's next starring vehicls for Fox Films. The picture has previously been known as "The Unbelievers." William Scott will be Miss Lovely's leading man.